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from his pedestal and seated himself in our midst. And as a token of good will, he has brought a characteristic offering—a symbol of beauty. He is, in short, the familiar emissary of the Art Institute laying at the feet of Chicago the art of the year!

It is interesting to know that Mr. Babcock, the designer of the poster, first made the interpretation given above as the "official" one, and that he subsequently changed it to the second one given. The latter, though proposed by some one else, seemed to the artist more nearly to convey his own idea. Is it conceivable that he would so lightly have changed one element in his well-thought-out composition or one single note of his fine color scheme?

And the poster still is full of meanings. Possibly the artist has satirized this very theme of literary interpretation of art works. May not the gentle beast in the poster be, after all, simply the well-intentioned literary lion who brings us the painter's subtle message torn and ruined in his teeth?



TWILIGHT—BY EDWARD T. GRIGWARE
EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY

THE GALLERIES FOR THE MONTH

ON March 25 the eighth annual exhibition of etchings was opened in Gallery 252 under the management of the Chicago Society of Etchers. The Mr. and Mrs. Frank G. Logan Medals, given for etchings and this year carrying with them cash prizes of twenty-five dollars each, were awarded for the following plates: "Study of geese," by Frank W. Benson; "Motke," by William A. Levy; "Doorway, Venice," by J. C. Vondrous; "Ginger shop," by



POSTER—BY ARCHIE F. HURFORD
AWARDED SECOND PRIZE IN WAR SAVINGS
STAMP POSTER COMPETITION

J. W. Winkler. From the exhibition, the Society purchased and presented to the Art Institute for its permanent collection prints by the following exhibitors: Frank W. Benson, Lester G. Hornby, Troy Kinney, Charles P. Larsen, Beatrice Levy, William Auerbach Levy, Ralph M. Pearson, Ernest D. Roth, John Storrs, J. C. Vondrous, J. W. Winkler, Franklin T. Wood. Coincident with this exhibition, oil paintings by Leon Dabo and water colors by Mabel Key are being shown.

The architectural exhibition was installed April 4 in Galleries 255-260. Various novel features are included in the installation of this exhibition, which will remain until May 1.

PAST EXHIBITIONS

THE exhibition of works by artists of Chicago and vicinity and the exhibition by the Chicago Society of Miniature Paintings, which were placed on view February 14, remained, in part, until April 1. Works hung in Gallery 252, however, were removed to give space to an exhibition of war posters, assembled in connection with the patriotic meeting held March 20 in Fullerton Hall. The exhibition of Mediaeval illuminated manuscripts and miniatures, installed under the auspices of the Caxton Club, was extended to March 26.

Following the exhibitions of etchings and drypoints by Walter Tittle and of lithographs by Bolton Brown, the stirring lithographs of war work by Joseph Pennell were shown in the Print Room.

EXHIBITION AND LECTURES BY JOSEPH PENNELL

THE Art Institute has recently had the honor and the pleasure of having as its guest Mr. Joseph Pennell, one of the most distinguished of living workers in the graphic arts. He needs no introduction to Chicagoans, being well-known already through his former exhibitions and lectures and through the large collection of his etchings and lithographs in the Print Department.

This time, Mr. Pennell delivered two lectures, one on Whistler, the other on lithography. As was to be expected, his lecture on Whistler, abundantly illustrated with well-chosen slides, took the form of a delightfully informal and personal talk, in which friend as well as